DANCE DIGEST

APRIL 1959 — 35 Cents

• NEWS • PHOTOS • CARTOONS

Here's a Record That Could Change Your Life

SUCCESS AT 35: RETIREMENT AT $30,000 A YEAR
★ HOW TO BECOME FINANCIALLY INDEPENDENT
★ HOW TO RETIRE AT THE AGE OF YOUR CHOICE
★ HOW YOU CAN SUCCEED
★ HOW TO SELL YOUR WAY TO THE THINGS YOU WANT
Earl Nightingale
Gives You . . .
"THE STRANGEST SECRET"

YOU can gain Success, Happiness and Financial Independence . . . When You Learn and use . . . . .

"THE STRANGEST SECRET IN THE WORLD"

Mr. Earl Nightingale, a very unusual young man, was able to retire at thirty-five with an annual income near $50,000, because of a discovery he made following years of research and study. Starting as many men did after World War II, without position or income, he has founded and heads three corporations; in addition he rocketed an insurance agency from last place to sixth place in the nation in just 12 months, with one our country's leading companies.

Since his retirement in 1956, Mr. Nightingale has recorded the key to these unusual abilities on a ten inch LP 33-1/3 rpm record he calls, **"THE STRANGEST SECRET IN THE WORLD."** He tells how you may put this "secret" to work for **yourself** with full instructions. Once you know, understand and practice this secret of success . . . virtually NOTHING can prevent **your** success!

Some of America's leading business and insurance executives have called the contents of this record "the greatest blueprint for building achievement we have ever used." Salesmen report tripling sales, after learning "The Strangest Secret in the World."

You can't lose a penny with this unusual money-back guarantee. This great LP is available to you for only $4.95 even though it sold for $15.00 per copy before being offered by mail. If this record does not show you how you can improve your life, then return the record within 5 days for your full money-back. When you follow the methods outlined in this record it can be the most profitable investment you ever made—we are **sure** of it!

SPECIAL NOTE TO: **Dance Teacher Organizations, Chain Dance Schools, etc.**

"The Strangest Secret in the World" should be a permanent part of your library. Its inspirational, uplifting message can be of illimitable help to anyone who hears it.

Take our word for it, **"The Strangest Secret in the World"** will become the most sought after, the most talked about Self-Help item in your organization's library. Why not order your copy **NOW!**

DANCE CRAFT
376 Almaden Avenue
San Jose 10, California

Please send my LP 33-1/3 record, **"The Strangest Secret in the World,"** by return mail. Enclosed is my remittance of $4.95, plus 30 cents for Postage & Handling, a total of $5.25. (Originally sold for $15 before being offered by mail.) I understand that if I'm not satisfied I may return the record within 5 days (in good condition) and my money will be refunded.

Check..... Money Order..... Sorry, no C.O.D.'s.
(California residents please add 4% tax.)

Name.....

Address.....

City..... Zone..... State.....

DANCE DIGEST

VOLUME 9 APRIL 1959 35 CENTS NUMBER 4

ADVERTISERS

ASSOCIATIONS

36 Associated Dance Teachers of Southern California

13 Chicago National Association of Dance Masters

23 Dance Masters of California

CONVENTIONS, ETC.

15 Cecchetti Council of America

9 Dance Masters of America, Inc.

21 Jay Dance Notation

25 Dance Tour (Kay Perper, Dir.)

RECORDINGS, DANCE

27 Russell Records

35 Statler Records

17 Stepping Tones

ROUTINES BY MAIL

36 Al Gilbert

37 Eva Varady

35 Tomaroff

25 William D'Albrew (Ballroom)

SUPPLY HOUSES, THEATRICAL

37 A & L Theatrical Supplies

36 Capezio

19 Lew Serbin Dance Art Co.

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
Advertising Manager . . . . . S. J. Paul

INDEX

4 TAP DANCING'S Facts & Figures Aubrey Haines

8 HOW TO GET MORE OUT OF YOUR JOB

11 THE DANCE IN NEW YORK

20 INFORMATION DESK

22 TEACHERS' & STUDENTS' SECTION

27 OUR READERS WRITE

30 DANCE LESSONS: An Investment in Your Child's Future Neal Stanton (Part Three)

40 DANCE TEACHERS' ASSOCIATIONS

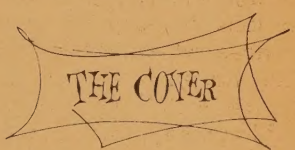
41 KNOW YOUR BALLROOM DANCING Thomas & Rogers

CARTOONS

13 Dunnett

19 Dunnett

45 Currier



"Caprice" a new ballet by Lew Christensen of the San Francisco Ballet company. Music is by Franz Von Suppe, decor and costumes by Tony Duquette. Left to right: Louise Lawlor, Glen Chadwick and Virginia Johnson.
— Photo by Bill Cogan

DANCE DIGEST MAGAZINE is published monthly (except August) by **DANSTAR PRESS** at 376 Almaden Avenue, San Jose 10, California. (Fifty miles south of San Francisco.) Second Class Mail Privileges authorized at San Jose, California. Copyright 1959 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the copyright owner. Single copy 35 cents. Yearly subscription, $3.50 (11 issues). Two years $6.00 (22 issues). Three years $7.50 (33 issues). Add 50¢ a year for Canada, 75¢ a year elsewhere. **DANCE DIGEST**'s circulation is **NATIONAL.**

by AUBREY HAINES

Tap Dancing's

Facts and Figures

(FROM A BY-GONE ERA)

Many of the 1500 letters a day that Eleanor Powell received in 1936 came from admiring young men. The majority contained questions written by girls aged 6 to 26 and by matrons over 60. The girls wanted to know how to become a tap dancer just like Miss Powell. Still others sought advice for a daughter, niece or grandchild. "Although she's not yet three and never took a lesson in her life, she dances whenever she hears music. Recently she stood right up on her toes!" they would write.

Manifestly, Miss Powell had not time to answer the hundreds of questions that came by mail, so she compromised by having her mother send photographs. Twenty-three years old at the time, Eleanor was still greatly excited over her meteoric success and over-conscientious. But she rightly refrained from giving advice that would affect the lives of thousands of girls.

If all the American dance students were grouped together, according to a survey made by the **American Dancer** in 1935, they would populate a city the size of Philadelphia! There were over 16,000 teachers and almost 2,000,000 pupils, 60 per cent of whom were interested in tap dancing. In the New York district alone there were 800 schools. The average price paid for class lessons that year was 69 cents. More than $11,000,000 was spent on dancing shoes and almost $20,000,000 on costumes for recitals. Dancing had developed into a $60,000,000 industry **during the depression!**

Students who danced for health-building purposes, for reducing, or just for fun, required only a competent teacher and soft, flexible shoes. But if it was a career they longed for, where could they go? "Not to Hollywood!" warned Carl Randall, who directed the dances in **Broadway Melody of 1936** in which Eleanor Powell performed.

"For this picture I hired 100 girls who worked three months, which was exceptional. They were usually employed from Saturday until Tuesday; rarely did they get two months' work. They received

fifty dollars a week, a percentage of which had to be given to the Central Casting Agency, which registered them for jobs. But as soon as a girl made a picture, even if she just whizzed past the camera, she didn't get another chance with that same company for a year. Producers kept crying for new faces."

Randall's description of the situation is substantiated by Gene Snyder, director of the dances in **At Home Abroad,** the revue in which Eleanor Powell appeared in 1935, and who is responsible for the Rockettes at New York's Radio City Music Hall. "In 1936 Chicago had only one troupe, Los Angeles none, and both San Francisco and New York had only two apiece," he says. Today only the Rockettes in New York remain.

The Rockette troupe uses 46 girls; 36 work while 10 are out, alternating every third and fourth week, on paid vacations from Wednesday to Monday. In 1936 they received $44 a week, or $49 for extra work. They played four performances a day and five on Saturdays, dancing two and sometimes three routines at a performance. They had to learn 16 new combinations for each routine, or 32 and often 48 new steps weekly.

The first performance started at 1:30 in the afternoon; the last ended at 11 p.m. Each Saturday morning at 10:00, despite the five performances that day, rehearsals continued from 2:30 to 4:30 and in the evening from 8:00 until 10:00. They repeated this schedule Mondays, Tuesdays and Wednesdays.

The girls were from 18 to 23 years old. Some, before becoming eligible for Rockette membership, had gone eight years to dancing school; none had studied less than two years. In the summer they took vacations at their own expense, at which time Snyder tries out new girls. If a new girl proves more capable than the one on vacation, she steps into the job. There have been nine changes in a year, six girls getting married. Two have been there six years, but most of them stay three years.

For all their ordeals, however, Snyder considers them better off than chorus girls, who earned $40 a week in 1935. They rehearsed one week without pay and up to four more weeks at only $15 a week in revues that might last less than a month. Such was the market for those who dance in a chorus group. For those who aspire to be nothing less than a star, the best answer to their problem of **how** is the story of Miss Powell's own career.

Eleanor has been dancing for the past 35 years. Her practice time averages six hours a day, or one-fourth of her time. This should give pause to those persons who wrote, confessing a sudden dancing ambition after hearing Miss Powell on a radio broadcast years ago, admit that she took only 10 tap lessons.

Eleanor started when she was 11 years old. Until 16, Miss Powell, then living in Springfield, Massachusetts, studied ballet. To pay the bills, her widowed mother worked as filing clerk in a bank, as chambermaid (while Eleanor helped, emptying the baskets) and as waitress in an Atlantic City hotel restaurant. Then came a catastrophe. Between the ages of 14 and 16 Miss Powell suddenly grew too tall for ballet work.

Hoping to save her career, however, mother and daughter went to New York and gave John Boyle $35 for the now-famous 10 lessons in tap dancing. But it was not easy

for every night when Eleanor arrived home, she wept. She could not learn to tap-dance! Her hours of ballet practice seemed to have been not only a waste but a tremendous handicap. However, the lessons were paid for, so Miss Powell continued to take them.

During her last discouraging lesson she noticed on the high window seat a man whose long legs dangled to the floor, watching her dance. Going over to her he spoke six words that were destined to change her life. "I'd like to work with you," he said. Then he bent down and held her ankles, gently moving them back and forth and making her start all over again. Of all people he was best equipped to understand the problems confronting those persons judged too tall to dance. The man was Jack Donahue.

"I didn't know him from Adam," Eleanor recalls, "but he taught me three things. First, to keep the hips down, balanced toward the floor. Good tap dancers always do this. Second and most important, how to adapt my ballet technique." Miss Powell believes that every tap dancer should have at least a year of ballet training as a foundation. Ballet limbers the arms, the waist, and the shoulders and it teaches one not to dance with just the feet. She points to Fred Astaire as the outstanding example of one who combines his ballet experience with tap dancing. She refers to his arms and to his turns and adds that Ruby Keeler, for all her success, studied ballet to improve her tap dancing.

Donahue taught Eleanor not to regret her training but to profit by it. "Third and last," she says, "he taught me how to 'mug.' He said, 'You've got a face; use it'!" When, to his satisfaction, she had mastered these points, working them out through exhausting hours of patient practice, Donahue gave her a special pair of "clinkers" to put on her shoes. She never wore them after he died.

Eleanor Powell's professional career began in Atlantic City. One day, while her mother kept an eye on her from the Boardwalk tea room where she worked, Eleanor turned cartwheels on the beach when Gus Edwards noticed her. He paid her $7.00 to appear in his act. Then came Benny Davis, who performed in a night club. "Who can I get?" Davis inquired of Edwards when his leading lady suddenly took ill.

"Take her," Edwards suggested, pointing to a gawky girl wearing a straight Dutch bob.

"Who is she?" Davis asked.

"I think her name is Eleanor Powell," Edwards replied.

That night Mrs. Davis applied Miss Powell's first stage make-up and Benny Davis put her to work at $50 a week. "It seemed like a million," Eleanor recalls. The Davis job was the beginning of rigid theatrical training that included other night clubs, benefits, and film presentations. Already a good dancer, Miss Powell learned tricks which made her a good showman, too. "I learned that you can kill your dance — no matter how perfect it may be — if, while you're tapping, you have something else on your mind," she says. "To dance automatically is fatal; you must give the audience your entire attention. They resent it if you smile down at the orchestra, or if you seem tired when taking a bow."

In the winters the Powells lived in Westchester County, New York. Even when she had no job, Eleanor commuted to a Manhattan dance studio that offered, for a dollar a day, unlimited practice.

Here she put in her six hours, and more frequently eight. If dancers who practiced at that studio wanted to take lessons, they could do so from a man who hung up a sign which read, "The Competent Mr. Cagney." But James Cagney, a good tap dancer himself, decided to desert dancing for a try at acting so — with a young woman named Joan Blondell — he took up acting in George Kelly's **Magnificent Maggie.** A failure, it lasted only a week. Nevertheless, Cagney did not return to dancing, but Miss Powell kept at it.

Even though she became a recognized specialty dancer in a Joe Cook musical comedy, she stuck to her day's routine. Cook remarked to Fred Stone, "There's a kid here who practices all day, every day." Stone, proud of his prophecies, said, "She'll be something."

Eleanor continued to commute from Westchester. Conductors on that line used to boast about it. One recalled, "We used to hold the train for her. We hated to have such a nice kid wait for the next one. It would get her home so late."

Like Fred Stone, George White also thought Eleanor Powell would "be something." White, who was personally responsible for three sweeping dance crazes — the Turkey Trot, the Charleston, and the Black Bottom — learned his tap dancing by watching from a balcony seat. He had earned a right to it by carrying around the bill poster's heavy pail of paste. He had once prophesied great things of a chorus girl named Ann Pennington and a piano player named George Gershwin. So he gave Eleanor Powell Lili Damita's (famous silent screen star) place in his **Scandals.**

Eleanor found it fun working for George White. Dancing a difficult break, he would say to her, "I'll bet you can't do this!"

"I'll bet I can," she would retort, and she always could. Then George put her into a film version of his **Scandals**, which was a hit. Miss Powell, just as good a dancer as she is today, was lost in the picture. Audiences neither knew nor cared about her. They might never have heard of her if, when cast in **Broadway Melody of 1936**, she had not resolved to take charge of matters herself.

Until then she had **not** been allowed to dance as she pleased. Every manager had insisted that she astonish people in the first two minutes. This time she went directly to the head man, Louis B. Mayer, and asked him to grant her a favor. "Just give me a piano player, a piano, and an empty room, and I'll develop my own routines," she said. "Then I'll dance them for you and for your directors. If you and they don't like what I've done, I'll gladly change to someone else's routines. But let me try my own first, **please.**"

As a result she danced her way into the audience's heart in **Broadway Melody.** That fast final number, around the ramp, took three hours to photograph and caused Eleanor Powell to lose five pounds and two toenails. And that tap dance without music brought her a deluge of letters, asking if she put extra taps on the sides of her shoes or if she used a special kind. Actually she used no extra taps or special brands.

However, Paul Draper does. Like Miss Powell, he performs some of his tap dances without music. He used to order six pairs of taps at a time, tying them to long strings and hanging them from the ceiling. Then he would hit each tap

with a steel hammer until he found two with the right musical tones, which he coupled. Hearing this, the manufacturer offered to spare Draper further trouble by making him special taps. He did so, charging twenty-five dollars a pair. The ordinary tap cost 75 cents at that time. In 1935 one manufacturer sold 50,000 separate pairs, in addition to 25,000 attached to shoes.

Dance shoes, too, are quite an item. In some performances a pair lasts only two weeks. Practicing is harder on them than performances.

When Dorothy Stone was 12 her Father, Fred, drilled her in the basic tap steps. Later he hired a teacher who came to live at their house. "Dancing costs money," Dorothy says. "For a private lesson, I used to pay as high as fifteen dollars. Here are the bills I ran up during a four-week engagement at Los Angeles' Cocoanut Grove."

Bills for five dancing numbers, including orchestrations and $200 routines, evening gowns that tear and can not be worn again, slippers, stockings, props, salaries for an acompanist and a press agent, photographer's charges and rent for a rehearsal hall totaled $3,254. The expense of a daily hair set, necessitated by Miss Stone's strenuous footwork, is not counted in.

Certainly the foregoing statistics are in no way meant to discourage those who would learn to dance, for the returns in health, happiness and poise that the study of dancing affords those who take it up cannot be measured in monetary terms alone. Dancing — good dancing — is a way of life.

---

how to . . . GET MORE OUT OF YOUR JOB

(Off-Beat, Self-Improvement)
Slanted for Men
But of Interest to Women

Would you be willing to change a few of your habits to gain security, prestige and a sense of accomplishment you've never dreamed could be yours?

If your answer is yes, you have a head start on the run-of-the-mill man who views his job as the thing that pays his bills, and nothing more. He doesn't realize that it can be his stepping stone to success.

Executives all over the country agree that advancement goes to those who show themselves to be outstanding in their jobs.

"No matter what you do for a living," says one corporation vice-president, "you can accept as gospel one fact: There is always room for improvement. The people we keep our eyes on in this company are the ones who have learned how to get more out of their jobs."

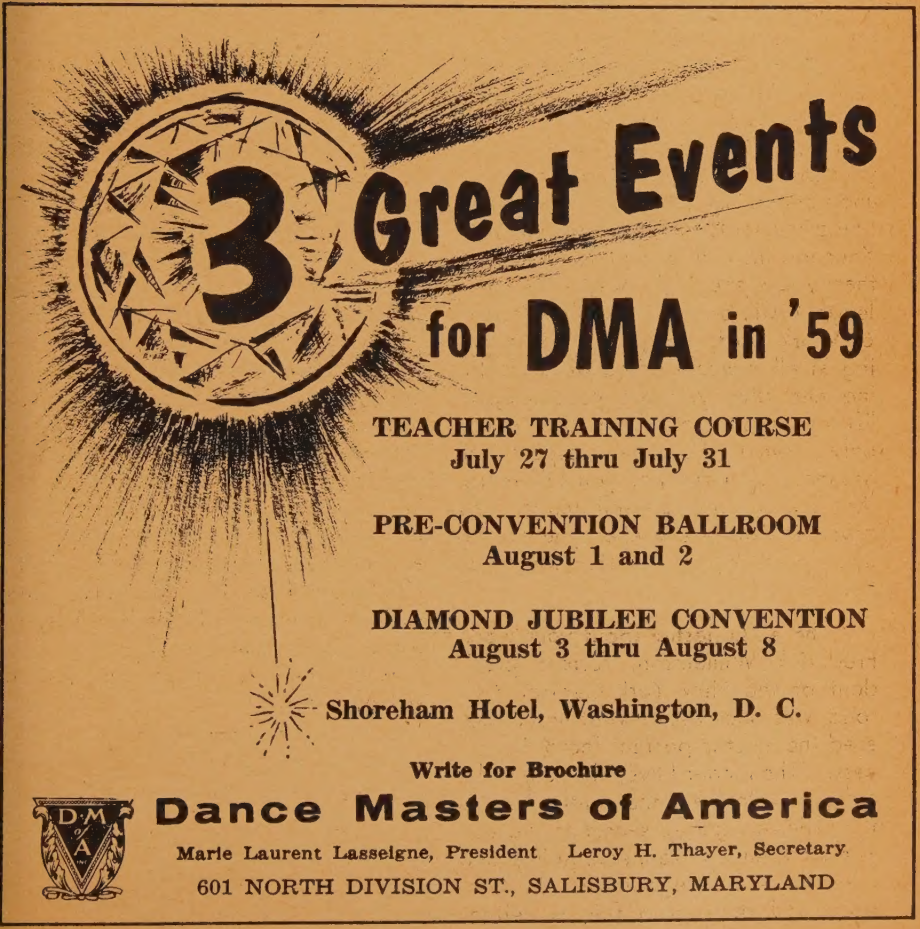
To help you get ahead and, in the process realize many new advantages, here are ten tips on getting more out of **your** job, as suggested by the American Institute of Men's and Boys' Wear, Inc.

1. **Watch your appearance.** First impressions rank high and when you look your best, you do your best — in every department. So be sure you dress right. Make sure you have at the very least a basic wardrobe (experts say 5 per cent of your income should go toward keeping your ward-

robe up to date). Rotate your clothing, hat, shoes for economy and good looks. Remember, a neat exterior suggests an orderly interior, and the man with an orderly mind is always in demand. Shoes should always be shined, clothes pressed, chin smooth. Everybody associates proper dress with success. And if you dress the part, you're on your way.

2. **Get to know your company.** It is vitally important to understand just how your company fits into the national economy, how it contributes to the general welfare, how it is doing. Keep posted on current policy, read your house organ and bulletin boards; if possible, get to see a stockholder's report. Once you grasp the big picture and see how important your company's contribution to society is, you will have a new respect for your job. And respect for your job is one of the first requisites for doing a better job.

3. **Learn where you fit in.** Closely allied to an understanding of your company's role is an understanding of your part within the company. Whether you get that all-important correspondence out, tighten a vital screw on the asembly line, drive a truck or teach dancing, get acquainted with your co-workers in other departments and compare notes. Pause and con-


3 Great Events
for DMA in '59
TEACHER TRAINING COURSE
July 27 thru July 31
PRE-CONVENTION BALLROOM
August 1 and 2
DIAMOND JUBILEE CONVENTION
August 3 thru August 8
Shoreham Hotel, Washington, D. C.
Write for Brochure
Dance Masters of America
Marie Laurent Lasseigne, President Leroy H. Thayer, Secretary
601 NORTH DIVISION ST., SALISBURY, MARYLAND

sider the repercussions of you **not** doing your job well and you'll soon see how important you are. The realization of your worth should not only enhance your sense of dignity; it should help you appreciate your job more and give it your all.

4. **Acquire additional skills.** Since you wouldn't have been hired in the first place unless you had what it takes, this shouldn't be hard. If you are a receptionist, study shorthand. If you are a salesman, cultivate executive qualities, and if you are a teacher of dancing, keep abreast of your profession. Whatever your job, do it so well that it is abundantly clear you are ready to climb to the next rung. Sooner or later, you'll be called upon.

5. **Ask questions.** One of the best ways to learn is to talk to someone who already knows what you must still find out. If there is anything about your present job that you do not fully understand, ask someone who's been doing the same work longer than you. Your job may require more know-how than you suspect. Viewed as a challenge, it will bring out the best in you.

6. **Work hard.** "Anything worth doing at all is worth doing well." Nothing can give you the psychological lift of a job well done. You'll not only command more respect all around, you'll respect yourself more. And the better your "self-image," say psychologists, the likelier you are to live up to it — no matter what you do.

7. **Be enthusiastic about your work.** Frederick Williamson, former president of the New York Central Railroad, was once asked what he considered the most important factor in success. "The longer I live," he said, "the more certain I am that **enthusiasm** is the little-recognized secret of success. The difference in real skill, ability and intelligence between those who succeed and those who fail, is neither wide nor striking. But if two people are equally matched, the one who is enthusiastic will find the scales tipped in his favor. A man of second-rate ability with enthusiasm—who believes in his work and considers it part play —will often outstrip a man of first-rate ability who lacks enthusiasm."

8. **Take care of your health.** No one can do his best or really enjoy anything if his health isn't up to par. Be sure to get enough rest (7 to 8 hours) and exercise. If you're a dance teacher, the latter requisite should be no problem. Eat a balanced diet. Get a complete checkup once a year; see your dentist as required.

9. **Do your part at home.** A smooth family life is the best insurance you can take out against falling down on the job. Trouble at home means friction on the job. So be sure you: do your share of the chores; are on time for meals; go out with the family occasionally; stay cheerful; and, yes, compliment the "boss" now and then.

10. **Don't bring your troubles to the job.** A family spat . . . an overdue bill . . . a dull party coming up . . . these and many more can throw you off temporarily. But keep your perspective. Ninety per cent of our worries solve themselves. Make a real effort to shrug off petty grievances and concentrate on your job. Grouchiness will only alienate your co-workers, may threaten your own safety (we are most accident-prone when upset). Psychologists say that throwing yourself into your work is the best way to forget your troubles.

Not very hard, is it? And how it will pay off!

THE DANCE IN NEW YORK

a series of reviews

edited by W. H. STEPHAN

PAUL DRAPER
RUTH CURRIER AND COMPANY
PAULINE KONER AND COMPANY

Dance Center of the YM-YWHA
February 22, 1959

Paul Draper has had for many years a highly individual and inventive approach to tap dancing. He has been quite an innovator with the use of balletic technique in tap as well as a classical approach music-wise. To this reviewer he has previously appeared cool and aloof but on the Dance Center program he seemed warm and responsive, closer to his audience than ever before. He began with **Allegro,** music by Couperin, which demonstrated his facile technique. But then followed **Sonata for Tap Dancer** in which he truly captured the audience with a performance which reached far beyond the easy command of his materials. The second section of the **Sonata,** entitled "Softly," was without doubt the finest creation of his career. The audience rendered fully earned bravos. Mr. Draper closed with a lengthy set of improvisations suggested by the audience. The house was reluctant to let him go.

Ruth Currier presented two group works, one inconsequential and the other just bad. **Quartet** was nicely performed by Patricia Christopher, Diane Quitzow, June Dunbar and Jemima Ben-Sal. It was a pleasant opening-type dance unfortunately falling in the middle of the program. Miss Currier's second offering, **Dangerous World,** was an injustice to her own dancing prowess as well as that of guest artistt Lucas Hoving. The Bennington College dance students who participated in the work fared hardly any better.

Pauline Koner and Company completed the program with **Concertino** and **The Shining Dark. Concertino** was a lovely three-part pre-classic dance performed with style and grace by Miss Koner, Lucy Venable and Lola Huth. Once again however, an obvious "opening dance" suffered from the fact that it was placed in the latter third of the program.

In **The Shining Dark** Miss Koner has dealt with Helen Keller. Despite this highly undanceable material Miss Koner has woven a tight, dramatic ballet from the main threads of Helen Keller's life. As a dance actress

Miss Koner is without peer and the success of the work largely relied on her fine performance qualities. She was ably supported by Lucy Venable dancing the role of Anne Sullivan, Helen Keller's teacher. Miss Venable gave a quiet yet glowing performance which was beautifully contrasted to the characterization established by Miss Koner. Diane Quitzow was also effective as Polly Tomson who came to help Helen Keller after the death of Anne Sullivan, but the role was less well characterized choreographically.

— Bill Hooks

5 O'CLOCK DANCE COMPANY

Amato Opera Theatre
February 1, 1959

Shirley Broughton's 5 o'Clock Dance Company made its debut at the Amato Opera Theatre on Sunday afternoon, February 1st. This company which grew out of the performing ballet of the Amato Opera was launched under a most promising format. Miss Broughton, choreographer for the Amato Opera, planned a repertory dance company performing works by herself and guest choreographers. Unfortunately the first results revealed a poorly trained ensemble dancing slight or inferior works.

The only work of note on the program was **Mistress and Manservant,** a ballet by Alvin Ailey based on Strindberg's **Miss Julie.** While the work was not fully realized it did contain many passages of beauty and a real sense of the tragic theatricality of the central figure. It was the one time on the program when Miss Broughton seemed properly cast in a style to which she could bring something more than surface energy. Robert du Mee provided a believable chacterization as the Manservant. Mr. Ailey handled his chorus of servants with a nice feel for their surface servility which erupted into new rejection of their mistress.

Frank Westbrook contributed a work called **Trysts.** While it might have revealed some fresh dance invention it was so poorly performed by the company that critical judgment of the work would be unfair.

Miss Broughton danced and choreographed the other two works on the program, **Romanza** and **Tango for a Cat.** Both were badly danced and just as poorly choreographed. A fifteen minute intermission before the inconsequential three minute **Tango for a Cat,** which closed the concert, was an inexcusable programming faux pas.

— Bill Hooks

AILEEN PASSLOFF AND COMPANY

Master Institute Theatre
February 8, 1959

With Aileen Passloff one feels that her penchant for the wierd, the unusual, the avant-garde is more a desire to be in the forefront of the dance world than any genuine understanding of the path on which she has chosen to travel. This was especially evident in the difference

'Good Heavens, darling! Is it supper time already?'

CHICAGO
NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

SESSIONS IN CHICAGO SHERMAN HOTEL
Sectional Meetings to Be Announced

★ SUMMER SESSION ★
3 weeks: July 29 through Aug. 13
Non-Members invited to write for information and application to join.
Previous Normal School and Convention Notes on sale

Adele Artinian, Pres. Edna Christensen, Secty.
EXECUTIVE OFFICE
Suite 1610, 32 W. Randolph, Chicago 1, Ill.
Central 6-0422

between the works on her program which were choreographed for her by James Waring and those which she herself created, imitating the same style. With or without audience understanding one feels the ring of sincerity in Mr. Waring's creations but only the outer trappings of cultism in the same style works by Miss Passloff.

In **Octandre,** choregraphed by Mr. Waring, Miss Passloff showed herself a performer of strong technical command and pleasant projection. The same was true of **In The Mist,** also by Mr. Waring. Here she further brought into play a dramatic sense that heightened the performance quality of the piece. She was aided immeasureably by the fine performances of Vinvent Warren and Ron Murray, two excellent dancers. The work evolved as a mist-gray tone-piece of constantly changing relationships between Miss Passloff and the two men. It was also given effective support with a mood score by Hy Gubernick.

The other works on the program, both danced and choreographed by Miss Passloff, seemed painfully "way out" for the mere sake of being there. The only possible exception was her solo **Battle Piece** in which she emerged as a performing artist if not a choreographic one.

— Bill Hooks

CHARLES WEIDMAN — LECTURE DEMONSTRATION

Henry Street Playhouse
February 15, 1959

In "Recollections of a Beginning" Charles Weidman gave his highly amusing and personal recounting of the founding of modern dance in America. It is doubtful that any other than Mr. Weidman could give the history of a major revolt against existing dance forms with such good-natured humor and with such a complete lack of malice. He also

BOLSHOI BALLET

Definitely coming to U.S.; opens April 16 at Metropolitan Opera House; Ulanova heads list of dancers

The world-famous Bolshoi Ballet will cross the ocean for the first time to launch a United States tour on April 16, at the Metropolitan Opera House.

The announcement was made simultaneously in Moscow and New York today by S. Hurok who will present the company here with the American National Theatre and Academy. The visit here is part of the Cultural Exchange Agreement between the United States and the Soviet Union.

The company will play at the Metropolitan Opera House for three and a half weeks, through May 9. Its repertory will include four full-length ballets and shorter works. The full-length ballets are headed by two works of Serge Prokofieff, the well-known "Romeo and Julet," which will open the season, and his posthumous "Stone Flower," which has never before been performed outside the Soviet Union.

The other full-length works are classics, Tschaikowsky's "Swan Lake," which received its world premiere at the Bolshoi in 1877, and Adolphe Adam's "Giselle."

The schedule also includes two programs which will feature highlights from the Bolshoi repertory. Included

---

spoke of his own approach to pantomime in dance and the use of contemporary American subject matter for the materials of dance.

As illustration of these aspects of his lecture, the New Dance Group Repertory Class demonstrated the basic Humphrey-Weidman dance techniques in a format called "Classroom Modern Style." The approach to pantomime was shown in **Commedia** from **Opus 51**; and the use of contemporary American materials was dramatically evidenced in **Lynchtown.** In this tense and shattering work guest artist Miriam Pandor was remarkable as the Inciter.

The second half of the program was given to Mr. Weidman's choreographic settings of works by James Thurber. The well known **Unicorn inthe Garden** was given a splendid rendition by Mr. Weidman and Miriam Pandor. A new fable, **The Moth and The Star** turned out to be a beautiful and touching duet about a young moth, sensitively portrayed by Ralph Davis, who wanted to fly to a star, and an old moth, played by Mr. Weidman, who knows the impossibility of such striving but does not shatter the dream of the young moth. An excellent new narrator, Carl Clark, spoke the Thurber lines for the Fables.

The War Between Men and Women has been cut and tightened since last viewing, but still tended to run long. However certain sections were hilarious, such as: the women's training section, the male spy, and zero hour. Guest artist, Leslie Snow, was the hit of the "war" recreating her original role of the reluctant blonde.

The entire program had a fresh, delightful air about it. Everyone was still gently smiling as they departed the theatre.

— Bill Hooks

will be dances from Khachaturian's "Spartacus," which features choreography by Igor Moiseyev, whose folk dance company scored such a success in the United States last season. Other works listed for the "Highlights" programs are "Chopiniana" ("Sylphides") by Kowine, and excerpts from Yarullin's "Forset Devil," with choreography by Leonid Yakobson, Mussorgsky's "Night On Bare Mountain" from Sorochinsky, "Yarmark," by Rostislav Zakharov, excerpts from Assafiev's "Fountain of Bakhchisarai" by Zakharov and dance compositions to music of Stravinsky, Rachmaninoff, Tschaikowsky, Medtner, and contemporary Soviet composers.

The list of ballerinas is headed by Galina Ulanova, and includes Raissa Struchkova, Liudmila Bogomolova, Marina Kondratieva, Nina Timofeyeva. The male contingent is headed by Yuri Zhdanov, and includes Nicolai Fadeyechev, Georgi Farmanyants, Boris Khokhlov, Yuri Kondratov, Alexander Lapauri, Gennadi Lediakh, Vladimir Levashev, and Yaroslav Sekh.

Also travelling to the United States will be Leonid Lavrovsky, principal Choregrapher, Yuri Faier, principal conductor, Vadim Rindin, principal

CECCHETTI COUNCIL OF AMERICA

National Summer Seminar

JULY 11 — JULY 15, 1959

Park Shelton Hotel • Detroit, Michigan

Excellent Guest Faculty will include:

- **Peggy Van Pragg**
- **Ann Hutchinson**
- **Valintina Pereyaslavec**

For information write:

Principal Jane Caryl Miller • 1320 Glendalock Circle, Ann Arbor, Mich.

- **California Committee Seminar**
  Los Angeles • Sept. 1-2, 1959.
- **Texas Committee Seminar**
  Dates to be announced.

designer, and Gennadi Rozhdestvensky, conductor.

Additional soloists may be added to the roster and will be announced later.

The visit to the U.S. of the Bolshoi troupe will be the biggest theatrical transfer in history. While the number of persons scheduled to come is not definitely known, it is understood that it will between 170 and 200. The largest ballet company ever to cross the Atlantic before numbered some 90 persons.

The scenery alone will weigh about 40 tons and will be bigger than anything previously seen here on a ballet stage, because the dimensions of the Bolshoi Theatre stage are considerably larger than the Metropolitan Opera House, or Covent Garden, London, the home of the Royal Ballet (Sadler's Wells).

The Bolshoi ballet has appeared outside the Soviet Union only three times in its history, which dates back nearly two centuries, in London, in 1956, in Paris, in 1958, and last summer in Brussels. It scored enormous triumphs on all these visits.

The company will be joined here by an orchestra of 90 American musicians and a staff of administrators and stage technicians. The number of persons involved in each performance will then number about 350.

The huge undertaking and the shortness of the tour, which will run eight weeks and now includes Los Angeles and Washington on its itinerary, necessitates an elevated price scale.

Prices for all performances at the Metropolitan Opera House will run from $2.00 in the Family Circle to $12.45 and $15.00 in the orchestra. The Gala Premiere on April 16 will be at a $50, top for a box seat, with tickets in the orchestra at $30 and $40. Even on Opening Night there will be tickets available in the Family Circle as low as $2.00.

The company will give seven performances a week Monday through Saturday evenings, with regular matinees on Saturdays. There will be two midweek matinees to be announced later which will play at a $10.50 top.

The genealogy of the Bolshoi (which means "grand") can be traced to a Moscow orphanage which in 1773 decided to set up a ballet class for its children. The history of Bolshoi Theatre itself goes back to the year of the American Revolution, 1776, when ballets were regularly performed for the first time.

Through the decades many famous operas and ballets were produced on its stage at the various theatres which stood on the side of the Bolshoi. As early as the 1830's Russian ballerinas began to tour Western Europe scoring one triumph after another. Its famous ballet masters and choreographers have included Petipa, Carlo Blasis, Ivanov, Alexander Gorsky, and others. The list of dancers and choreographers it has contributed to the world and the tremendous technique and style of the Bolshoi dancers is due largely to the success of the famous school attached to the company.

Supported by Czarist Russia, it closed down between 1906 and 1910 and resumed admissions in 1911-12. In 1915 it was again stopped. After the October Revolution in 1917, although the country was exhausted by four years of world war and three of civil war, the government allocated part of its meagre budget to keep the Bolshoi going. In 1920, the ballet school resumed activity on a new, broader scale and in the '20's the Bolshoi company was joined by Asaf Messerer, Igor Moiseyev, and Mikhail Gabovich, all of whom later became prominent figures in Soviet ballet. In the 20's Soviet Ballet, according to one Soviet critic, went through all

Dancing's her delight . . . so be her hero!
AND IT'S SO EASY

phases of "barefoot naturalism," strident constructivism, unnatural plastic expressionism, and erotic orientalism." After rejecting all that was old and experimenting with neo-classical and abstract ballets, choreographers and dancers returned to the classics as a foundation for new creations. Classical ballet has continued to gain in popularity in the Soviet Union and the Bolshoi is now the music and choreographic center of the county.

Dance students of the Imogene Woodruff Studio in Woodside, California.

Important Step in Dance Accompaniment

. . . Good news for dance instructors from Stepping Tones Records! New arrangements, new exclusive dances, new quality recordings—they're all yours . . . for ballet, tap, ballroom, modern jazz.

Write for our latest catalog and reference book today!

Stepping Tones
RECORDS
P. O. Box 64334, Los Angeles 64, California

DANCE TEACHERS
THE EXPLANATORY ARTICLE:
"You Owe It To Your Child"
is an intelligent, simplified means of orienting the parents of students, and of potential students, of your school.

"You Owe It To Your Child" answers such questions as:

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 100,000 copies of "You Owe It To Your Child" have been purchased by promotion-minded Dance Teachers.

ORDER YOUR COPIES TODAY!

DANCE DIGEST
376 ALMADEN AVENUE
SAN JOSE 10, CALIFORNIA

Please send me copies of "You Owe It To Your Child" as indicated below:

☐ Single Copy 25¢ ☐ 25 Copies $2.50
☐ 50 Copies $3.50 ☐ 100 Copies $6.00

☐ 200 Copies $10.00
☐ 300 Copies $15.00
☐ 500 Copies $22.50

☐ 600 or more copies 4¢ each
(Sorry, no C.O.D.s)

(Print)
NAME.....
Address.....
City.....
Zone..... State.....
.....Teacher .....Student .....Professional
.....Dance Enthusiast .....Library

LES BALLETS AFRICAINS

"Sensational is the word for Keita Fodeba's 'Ballets Africains' which has finally reached New York (opened at Martin Beck Theatre, Feb. 16) courtesy of Luben Vichey, after astounding Europe and South America for several seasons. Their wildly barbaric and native dances may be taken two ways, as extremely naive or highly sophisticated. But whether ethnographic or pornographic, all are exciting and many thrilling. It is fascinating to discover that in Continental Africa originated so many of the songs and dances and costumes of Cuba, Jamaica, Martinique, Mexico, Brazil and Spain as well as our familiar jitterbug rhythms of Harlem," says Danton Walker in his column, BROADWAY, NY DAILY NEWS. Boston and Philadelphia critics also raved about the native folklore dances and "native" costumes with such "money - in - the - bank notices as 'fascinating,' 'exciting,' 'bold and barbaric,' 'ugly and depraved.'" Walter Winchell, NY MIRROR, Feb. 13.

In an interview with the press Feb. 19, Luben Vichey, President of National Artists Corp., said, in regard to Les Ballets Africains that "it was a hit the instant it opened in New York. The critics raved about the performances and took the so called nudity in their stride. Let me make one thing very clear at the outset. This is not a show for thrill seekers wanting off-color stuff. This is a show that is fantastic in its entertainment qualities. This is folklore . . . this is art. We are trying to present — via its dances — a true picture of the most mysterious of continents,

JUST CALL ME SHORTY

by
Lyn Dellis

I love to listen to the music of the tango
I like to see the rhythm of its glides
I should be out there dancing with the others
But—I'm too short to take long strides.

Africa, something you can't get in a movie or classroom. Folklore is a living art and like all living things changeable. We have dances and songs representing almost all of Africa and we are trying to keep it authentic. The performers dance as they feel and it is a different performance every night which makes for a genuinely exciting show."

'I want to learn something new... I'm fed up with Rain dances.'

171 - O'Farrell St.
San Francisco 2
EXbrook 2-4912

Lew Serbin DANCE ART Co
WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

FABULOUS COSTUME FABRICS
Original Trims & Accessories
Spanish Castanets - Fans - Tambourines
Jewelry - Hindu Bells - Dance Drums
Cuban Maraccas - Conga Drums - Bongos
Imported Feather Masques
Hula Skirts - Feather Gourds - Leis
Costume Hats of Every Type
Imported Comic Character Novelties

DANSKINS - BALLET TOGS
Leotards - Opera Hose - Tights
Skating Skirts - Panteez
SELVA Toe Shoes - Ballets
Tap - Character - Spanish Footwear
MAX FACTOR'S - MEHRON'S Make-up
Wigs - Beards - Mustaches
Dance Records:
SELVA & RINGLE - STATLER - STEPPING TONES

PLUS HUNDREDS of THEATRICAL ACCESSORIES

Special — HINDU MUSICAL BELLS — Perfect for Dance & Charms
Hand Wrought Golden-tone Brass — Only — $1.00 a Dozen
P.P. pre-paid anywhere in USA—No COD orders mail order — $1.25 a Dozen

FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE
Free Catalog to Dance Teachers only

Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I've never read my particular problem in Information Desk, but I think other dance teachers must be faced with it too. I'd like to know whether it's better to let mothers watch their darlings take their dancing lesson, or is it better to keep them out of all classes. I've tried both, and I get complaints either way. Would you please print an answer in this column as soon as possible.

A. There are certainly two schools of thought regarding this issue. Some teachers feel that parents take a greater interest in a child's progress if they are permitted to watch classes. Others think that the distraction of having a parent observe a child's every move makes them self conscious and keeps youngsters from doing their best.

It is true that both practices have their good and bad features. However if you do permit observers you should make it an iron clad rule that talking during class, among parents, must be held to a minimum. Under no circumstances allow mothers to converse or correct children during class.

An ideal situation is to have a sort of built-in observation room much the same as that of a radio or TV station where the audience sits behind glass windows. This way the instructor's voice as she instructs is picked up by a microphone and transmitted via loudspeaker into the glass enclosed room. This is an ideal situation inasmuch as parents can smoke and talk as much as they wish without disturbing either the teacher or the student.

On the other hand, if your studio is small and you need all the space in order to conduct your classes, or if you simply don't want parents in the class room, you might do as many teachers do. Limit parents to once a month or some other predetermined time. In this way they can periodically observe their offspring's progress as well as that of the class as a whole.

Regardless of your policy you must make it plain to parents when they first enroll in your school whether you do or do not permit them in classrooms. If you explain your reasons, you will find most parents reasonable and cooperative, not only in this matter, but in others as well.

● ***Here's your opportunity to ask questions on any dance subject you wish. If our editors don't know the answer, they'll find someone who does. So send in YOUR question today . . .***

DANCE DRAMA

A GAME OF GODS, a **dance drama** by John H. Jones, will be presented April 22 through 25 by the UCLA Theater Arts and Physical Education Departments. This is a unique experiment in lyric theater in which the highest degree of communication is achieved through the interrelated use of words, dance and music.

The story deals with prehistoric Crete and the minotaur legend, with the focus on the love story of Theseus, a Greek to be sacrificed to the monster, and Ariadne, the daughter of King Minos.

Each of the media involved is used to communicate what it is best suited for — words are used for narration and exposition; movement is used to convey feelings and dramatic relationships; even animations is employed to present pictorial elements as graphically as possible.

The director, Carol Scothorn, assistant supervisor of dance, has established an underlying style based on art works of the period. Thus, the Cretans are characterized by an archaic, linear style. Using dramatic license and jumping several hundred years, Mrs. Scothorn has chosen the Golden Age of Greece as the model for the Greek movement, which is circular and full.

The original music, written by Pia Gilbert, is recorded on sterophonic tape to heighten the interrelationship and conflict of the characters.

This is the third production of this type presented at UCLA. The other two, both written and produced by Mr. Jones, were THE PEARL, an adaptation of John Stenbeck's novel, and MONTEZUMA, the story of Cortez's conquest of the Aztecs.

☆ Leticia Jay:
"Come to N.Y. this summer for WEST-EAST + JAZZ DANCE with JNOTATION. It's FUN! it's EDUCATIONAL, it's JAY NOTATION!"

also
Home Study Course & Repertoire of Dances
Write or call LETICIA JAY
10 East 85th St.,
N. Y. 28, N. Y.
RH 4-7588 ☆

WE APPRECIATE
your mentioning
DANCE DIGEST
when you order from
our advertisers.
—thank you.

"Won't You Dance With Me?"

is a mailing piece that will help bring new ballroom students into YOUR school.

- EXPLAINS the facts of 'dance' life to husbands who neglect to take their wives to an occasional dance . . .
- EXPLAINS that knowing how to dance correctly is no longer considered a luxury — but is practically a Business and Social necessity . . .
- EXPLAINS that age is no barrier when it comes to learning how to Ballroom dance . . .
- EXPLAINS that just-getting-by on the dance floor is an imposition on one's partner . . .
- AND FINALLY: "Won't You Dance With Me?" explains why the only proven way to learn to dance correctly is by taking lessons from a reputable dance school . . .

"Won't You Dance With Me?"

is:

- Slanted exclusively for The Ballroom Dance School
- A Sure-Fire Student Getter
- Attractively Printed on Colored Paper
- Ample Space for Your Studio Advertisement
- Folded to Fit a Standard No. 10 Envelope (May also be mailed without an envelope.)

WHY NOT ORDER YOUR COPIES NOW!
(California Residents add 4% tax)

DANCE DIGEST

376 Almaden Ave., San Jose 10, Calif.
Please send me copies of "Won't You Dance Me?" as indicated below: (Sorry, no C.O.D.s)

☐ Single Copy 25¢ ☐ 25 Copies $2.75
☐ 50 Copies $4.00 ☐ 100 Copies $7.00
☐ 200 Copies $13.00 ☐ 300 Copies $18.00
☐ 500 Copies $26.50 ☐ 600 or more, 5¢ each

Name.....
(Please Print)

Address.....

City .....

Zone..... **State**.....

☐ Teacher ☐ Student ☐ Professional
☐ Dance Enthusiast ☐ Library

Teachers' and Students' section

NEWS BRIEFS

● The Living Theatre, Julian Beck and Judith Malina Directors, presented as its first dance program in its new quarters at 530 6th Ave., an evening of theatre pieces by James Waring & Co. Included in the five new works are: Extravaganza, Pyrrhic, Corner Piece, In the Mist, May and December, with Phroses and two solos from Dances Before the Wall. Event took place March 2nd in New York City.

● Connecticut College School of Dance holds its 12th season at New London, Connecticut, July 6th to August 16th. Faculty and lecturers will include in part: Merce Cunningham, Martha Graham, Louis Horst, Lucas Hoving, Pauline Koner, Virgina Tanner, P. W. Manchester, Jose Limon, Ted Shawn, Walter Terry and Ann Hutchinson.

● The Madison Civic Music Association in conjunction with the Madison Dance Guild presented its 5th concert on Feb. 22 at Central High School Auditorium. The balletic portion of the concert included Alexander Glazunov's "The Seasons." Choreography was by Peggy Blaine, Virginia Lee Kehl Mackessey, Dorothy

Smith and Diana Steffen. Directors are: Peggy Baime, Kathryn Hubbard, **Leo Kehl,** Bert Lyon, **Virginia Lee Kehl Mackesey,** Dorothy Smith. **Members:** Tara Auringer, Sally Anderson, Kathleen Brennan, Elizabeth Brown, Kay Flood, Suzanne Henkel, Susan Kay Hewitt, Dianne Hurwitz, Mary Jordan, Andrea Mote, Mary McCleod, Karla Olsen, Lynne Powell, Patricia Roe, Elaine Smolen, Sharron Schensky, Betty Steffen, Diana Staffen, Janice Wilson.

● Andre Eglevsky's "PETIT BALLET" will feature a character ballet choreographed by Yurek Lazowski.

The "Petit Ballet" is presently on tour, but will begin rehearsals shortly on the new, unnamed work.

Interest among dancers and choreographers in character dance has recently developed with the growth of THE YUREK LAZOWSKI DANCE THEATRE & WORKSHOP — the **first** All-American Character Dance Company in the U.S. Mr. Lazowski is artistic director.

Are you a dance teacher — or a Dance Master?

★

Become a member of

Dance Masters of California

Affiliated With
Dance Masters of America
(A National Organization of Certified Teachers)

★

Next Meeting and Material Session will be May 3rd, 1959

★

For Additional Information, Please Write or Telephone

Gladys Blankenship, Sec.
700 Arlington Avenue
Berkeley 7, California
LAndscape 5-7694

Left, Nora Kaye, right, Alicia Alonso. (Drawings by Russell Hartley).

Doreen Tempest conducts a class in Ballet during the February 6-8 South Texas Association of Dance Teachers which was held at the Rice Hotel in Houston, Texas. (Upper Photo). Pictured here are officers and faculty members of DMA, Inc. Chapter 3: Standing left to right, Vivian Adams, Director: Ernest Geibel, Acrobatics; Jack Stanly, Tap and Jazz; Bruce Roush, Vice-President; Mary Jo Weikerth Gammill, secretary-Treasurer; Dorothy Weikerth Graves, Convention Chairman and Bulletin Editor; Betty Rogers Ragsdale, Corresponding Secretary; Leona Mellon, Director; Mrs. Montie Beach and Miss Ann Sproule, Honorary Members. Seated Left to Right: Florence Coleman Burnett, Director; Miriam Widman Rowley, President; Judith Sproule, Parliamentarian; Doreen Tempest, Ballet Mistress.

SEVEN PRINCIPALS ADDED TO BOLSHOI BALLET ROSTER

Bolshoi Ballet programs for the Metropolitan Opera House engagement beginning April 16 were announced today as four ballerinas and three male dancers were added to the roster.

The engagement, presented by S. Hurok and the American National Theatre and Academy, will feature four full-length ballets and two programs of highlights from the group's repertoire.

The four ballerinas, not previously announced, are: Nina Chistova, Ekaterina Maximova, the 19-year-old ballerina who made a sensational debut less than a fortnight ago in the leading role in Prokofieff's "Stone Flower," Alla Osipenko, a ballerina from the Leningrad company on loan to the Bolshoi for the American tour, and Mala Samokhvalova.

The three new male dancers are Alexander Gribov, Alexander Radunsky, and Vladimir Vasiliev, who partnered Maximova, making his own brilliant debut in "Stone Flower." He is the youngest dancer in the company and will be celebrating his 19th birthday in New York three days after the premiere.

The company will launch its engagement with its spectacular production of "Romeo & Juliet" in three acts and thirteen scenes, on April 16.

On Tuesday, April 21st, the Bolshoi's full-length "Swan Lake" will re-

GALA DANCE TOUR • July 1959
BALLET • MODERN • FOLK
London, Copenhagen, Stockholm, Leningrad, Moscow, Paris • Extension to Spain • Performances, Classes, gala parties, sightseeing.
Write: **Kay Perper, Director**
200 W. 58 St., NY 19
Or see your local American Express Travel Office

BALLROOM TEACHERS AND STUDENTS
ORIGINAL and TEACHABLE ballroom material on the Merengue, the English Waltz, the Continental Tango
ALL IN ONE BOOK. ($2.50 Postpaid)
WILLIAM D'ALBREW
1616 California St., San Francisco 9, Calif.
ORdway 3-7612

ORDER BY MAIL!

Jazz class, taught by Larry Stevens, choreographer of New York City, at the Dance Masters of Michigan's March 1st Bl-Annual Convention held at the Sheraton Cadillac Hotel Detroit, Michigan.

You'll find many helpful ARTICLES and interesting PHOTOGRAPHS in every issue of *DANCE DIGEST*

SUBSCRIPTION FORM

FOR AMERICA'S POCKET SIZE DANCE PUBLICATION

DANCE DIGEST

376 ALMADEN AVENUE
SAN JOSE 10, CALIF.

Enter my subscription for:

☐ **1 year (11 issues) $3.50**
☐ **2 years (22 issues) $6.00**
☐ **3 years (33 issues) $7.50**

☐ **New** ☐ **Renewal**
☐ **Bill Me**

(Add 50¢ a Year for Canada and Latin America; 75¢ a Year Elsewhere)

Date.....
Amt. Enclosed $.....
Exp. .....

NOTE: If you send cash with order, we'll add an extra month to each year's subscription. *(Saves bookkeeping.)*

(Print) **Please Print:**

NAME.....

Address.....

City.....

Zone..... State.....

.....Teacher .....Student .....Professional

.....Dance Enthusiast .....Library

ceive its premiere in America. Two nights later, on Thursday, April 23, the first "Highlights" program will be displayed. It will include Folkine's "Chopiniana," better known in America as "Les Sylphides," "Nutcracker Pas De Deux," with choreography by Vainonen, "Four Dances On A Contemporary Theme," with music by Potapov, Soloiev - Sedoi, and Dunayevsky, and choreography by Varkovitsky, Yermolayev, Lapauri, and Vlasov, and the Tartar Dance from "Fountain of Bakhchisarai," with music by Tsafiev and choreography by Zakharov.

The premiere of the full-length "Giselle" will take place on April 28 and the second "Highlights" program will be performed on April 30. It includes "Forest Devil," with music by Yarullin and choreography by Yakobson, "Polonaise" and "Krakoviak" from "Ivan Susanin," music by Glinka and choreography by Zakharov, "Trypitch," with music by Debussy and choreography by Yakobson, "Sleeping Beauty Pas De Deux," with music by Tchchaikowsky and choreography Dances" from "Faust," "music by by Messerer, "Walpurgis Night Gounod and choreography by Lavrovsky, "The Dying Swan," with music by Saint-Saens and choreography by Fokine.

The final week of the engagement, beginning May 4, will be highlighted by the premiere of the new production of "Stone Flower" which recently scored an enormous success as its world premiere in Moscow. The libretto is by Mirra Prokofieva, the composer's widow, and it is based on a story by Pavel Bazhov. The choreography is by Yuri Grigorovich and the designer is Simon Versaladze.

Our Readers Write

ORDER BY MAIL!

TAPCO TAPS
RUSSELL RECORDS
BALLET PRACTICE BARRE
DANCE ROUTINES
PERSONALIZED STATIONERY
Send for Free Catalog

RUSSELL RECORDS, INC.
Dept. T-4
P. O. BOX 328 VENTURA, CALIF.

Dear Editor:

Please advise publishers who publish material on ballroom dancing, material suitable for private study and leading to the teaching level. I am a fair ballroom dancer. Would like illustrated material that is very easy to understand. I have books by Mel Day. Thank you.

Very truly yours,
Henry Foringer
975 East Avenue
Akron 7, Ohio

(Editor's Note: Publishers who have books for sale on the subjects Mr. Foringer is interested in, may contact him at the above address.)

Dear Editor:

Enclosed is a short article about this semester's mainstage production of the UCLA Theater Arts Department, A Game of Gods.

As you can see by reading the article, we are striving to fulfill one of the functions of university theater by careful experimentation in new forms. This production is sure to entertain the average theater-goer and stimulate the artist.

Sincerely,
Don Levin
Supervisor of Promotion
University of California
Los Angeles.

Dear Editor:

I could write quite an article on this State Licensing business, as I have quite a few years experience regarding licensing in the State Legislature in Illinois and was also called to other states in reference to License laws.

On the face of it, this license of Dance schools and teachers sounds good and in principal is good, but in a practical way, it has not worked out so good in other professions. We would have no trouble getting state laws and city ordinances passed anywhere, as the public officials are constantly on the lookout for businesses to license and tax and invariably the bigger operators see an opportunity to put the smaller fellow out of business, and insist on the high license fees, up in the hundreds, which of course pleases the officials who are only interested in revenue.

A law that would keep the license fee to a small sum, and would create an examining & license board composed of qualified teachers would be a fine thing if you could keep the politicians out of it. But, I have found that they won't allow these boards to function properly and will not take steps to enforce the law if it requires the expenditures of any money out of their pockets, so it has been my experience that professions that are so licensed, generally wind up with a license law that does nothing to protect the profession or raise the standards of the same.

About all that is gotten out of these license laws is an excessive license fee and no proper regulation or policing of the profession, and I would advise anyone before they stir up the different license bodies to pass license laws to consider this matter very carefully.

Hoping that the above may be of interest, and certainly this matter should be taken under careful consideration.

I just got a letter from London from my good friend Alex Moore who is considered one of England's greatest authorities in ballroom dancing. He is going to be in Los Angeles this June. I am sure Mr. Will Thomas, who is also a good friend of Alex Moore's can tell you more about the subject matter, than I can, but suffice to say I hope that Mr.

THE BAY AREA BALLET

A Review

In Concerts XIII, XIV, and XV, the Bay Area Ballet introduced two new ballets; Michael Smuins "Vivaldi Concerto" and Ruth Sandholms' "Rappaccinis' Daughter"; repeated Harold Gartons' "Entr'acte," and Vern Nerdens "Jeux d'Enfants." Taken in order of their appearance:

Michael Smuin, of the San Francisco Ballet made his debut with the Bay Area Ballet as choreographer. As a first effort one must say Mr. Smuin has developed a wonderful sense of observation. He has learned much from his teacher, Lew Christensen. Limited with a small stage, but able soloists, Sally Hobson and Richard Faulkner, only four corps de ballet, the patterns seemed hemmed in, unable to expand or take in the sweep of style I am sure he had in mind. He has an almost too definate sense of symmetry, and would do well to experiment with diagonals, or to occasionally place the center of interest other than in center stage. As a first effort it was "well done."

Entr'acte, choreographed by Harold Garton has gained nothing in repeating. This is one ballet that should be eliminated. As a farce, it has no taste, is clumsy choreographically and relies on pratfalls, turned in feet and painfully contorted grimaces for effect. For such a sensitively talented mind as Miss Hildur Mahl, to allow herself to be used thusly, is a mistake.

Rappaccini's Daughter, based on a story by Nathaniel Hawthorne, choreographed by Ruth Sandholm, to music by Sibelius, is certainly the most international combination of influences and talent. It is also the most theatrical piece of the program. Involving one, Signor Rappaccini, characterized by Harold Garton, who evolves this fascinating garden of Evil Poisonous Flowers, headed by the fantastic Jane Bowen, who dances the role with such skill as to actually cause the hair to raise on the back of one's neck. It is rumored he has made his daughter, danced by Sally Hobson, the subject of experiments whereby her presence has become deadly to all forms of life.

Giovanni Guasconte, a student, danced convincingly by Russell Sage, becomes romantically interested in Rappaccinis daughter, and here the action choreographically becomes so involved it needs work to make the story line clear. The daughter, or the flowers, or the combination there kill all intruders — a lizard, a dragonfly, a butterfly, the student, the Daughter, and Signor Rappaccini.

The Ballet ends distastrously, storywise, and choreographically. More complete program notes would help. Although it is not good music wise, cutting would be one way of eliminating time that is difficult to fill on stage.

The Ballet is overly long, and certain patterns are too much repeated. It is however, a ballet well worth saving, for it provides wonderful characterizations that could be developed. The Head Poison Flower, for which one could ask no more than Jane Bowen, the daughter Beatrice,

---

Alex Moore is given the publicity in the newspapers in California and all over this country, that such a great man in his profession deserves. I certainly would be in Los Angeles myself to meet Mr. Alex Moore, if it were not for the fact that I am going to London in June. In fact, we will probably pass each other on the way.

Sincerely yours
James H. McQueeny.
Chicago, Ill.

a Juliet type, danced by Sally Hobson, who, rather heavily dressed, never seemed to get off the floor. Russell Sage as the typical student showed experience and most convincing. Hildur Mahl and Harold Garton were satisfying in the character roles. Parts that need embellishing and refinement are those of the lizard, dragonfly, and butterfly. They seemed clumsy for what they were attempting to state. Also a few peasant girls and boys would help, for the ballet needs contrast.

Jeux d'Enfants choreographed by Vern Nerden successfully concluded the program. Four couples in bright leotards danced to Bizets music, and provided a dancer's Dancing unencumbered by involved plot or costume. A breezy ballet, easy to look at, was aptly danced by: Sandra McCarthy and Richard Faulkner: Denee Hunt and Larry Hunt: Sally Hobson and Gordon Nordby: and Kersten Conrad and Michael Davis.

— Earl Danton

NOTED BRITISH BALLET EDUCATOR TO TEACH IN NEW YORK THIS SUMMER

Mary Skeaping is returning at the invitation of Thalia Mara and Arthur Mahoney, directors of the School of Ballet Repertory in New York City, and will serve as guest teacher for the school's summer course. A Fellow of the National Academy of Ballet, Miss Skeaping will also be on the Academy's faculty during its N.Y. summer school. The Academy, a non-profit group, was formed in 1956 for the purpose of raising ballet teaching standards.

Miss Skeaping, currently director of the Royal Swedish Ballet, earned her world-wide reputation as the long-time ballet mistress of England's Sadler's Wells Company, since renamed the Royal Ballet Company. She was recently honored by Queen Elizabeth with the Order of the British Empire. Purpose of her last visit here in 1953 was to teach special classes at the School of Ballet Repertory.

As director of the Royal Swedish Ballet for the past five years, Miss Skeaping is credited with the company's acknowledged artistic success. She has also staged ballets for the Finnish National Ballet, and was consultant for the Royal Norwegian School and Ballet Company.

BILL COGAN
photographer

'showman' of theatrical photography
COLOR —
DANSE —
THEATRICAL —
— COMMERCIAL
— PORTRAIT
— WEDDING

phone: SKyline 1-6856
3199 Clement St. San Francisco

DANCE TEACHERS BALLROOM LEAGUE will hold its first regular meeting at the Lake Shore Dance Studio in New Orleans, La. on April 4th. All ballroom instructors, members and non-members are invited to attend. Forthcoming meetings will be held the first Saturday of each month. At this meeting officers of the League will be nominated and elected to office. Plans for the formulation of a Charter Night Party will be discussed. Anyone who has a guest speaker in mind for this event may submit his recommendation during this meeting.

DANCE LESSONS:

An Investment in Your Child's Future

By Neal Stanton

(PART THREE OF THREE PARTS)

A WORD ABOUT DANCE RECITALS

Some dance schools hold annual recitals in which students are given an opportunity to perform the dances they have learned throughout the semester. Other schools may hold them less frequently, or not at all.

Generally speaking, dance schools that do not schedule regular recitals usually see to it that their students are given other opportunities to dance publicly. Whatever the policy of your youngster's dance school in regard to its students performing in public, you should make it a point to lend your wholehearted support. This may mean any number of different things, such as making or buying necessary costumes, attending rehearsals, ushering, assisting back stage, etc.

Even though you may not have the slightest desire to make a professional dancer of your boy or girl, dancing before an audience helps immeasurably to turn jaded interest into enthusiastic effort. Such performances are also a means of showing friends and relatives what your offspring has accomplished throughout his months of study and practice.

You might say that annual dance recitals are in a sense similar to public school graduation exercises. In any event, they are an important part of your child's overall dance training and should be taken seriously by both parent and student.

DON'T BE A "STAGE-MOTHER"

Whether back-stage on a professional show, or back-stage on a dance recital, the expression "stage-mother" holds the same distasteful connotation for those who come in contact with this particular species of parent. Because stage-mothers are forever bent on pushing their offspring into every spotlight, even at the expense of other performers, they are very much disliked back-stage as well as in the dance school.

This particular type of parent, however well-meaning her actions, fails to realize the embarrassing position in which she places her child. Needless to say, a boy or girl with such an overbearing parent, cannot hope to have many friends.

The wise parent never attempts to play school politics in order to get her youngster into the spotlight. She relies solely on the good judgment of the dance teacher. If she is dissatisfied with anything she discusses the matter calmly with her child's instructor.

SHOULD DANCE STUDENTS BE PAID FOR PERFORMING?

Until children are older and advanced to the degree that both routines and showmanship are outstanding, it is wishful thinking to expect compensation for dance performances. Occasionally, however, a lodge or club will offer young dancers a minimum amount of money for entertaining them.

A child should be told that to be paid for his dance performances is the exception, rather than the rule. It should be made clear to him that it takes years of study and practice before any dancer is qualified enough to be paid for dancing publicly.

It is often possible for the older student who has spent a number of years in the study of dancing, and who has worked diligently to perfect his technique and performance, to earn some money from dancing.

These dance students, while not full fledged professionals, are at the very least semi-professional and deserving of whatever remuneration they may receive. It must be remembered, though, that dance students who have reached this status have also contributed countless hours of gratis performances on various benefit shows. And most have contributed their talents to numerous amateur contests — all of which is an important part of growing up professionally. After all, it requires a great deal of polishing before the amateur can move into the professional ranks and only adequate training under qualified dance teachers plus many hours of practice and public performances will bring about this.

WHAT ABOUT THE PROFESSIONALLY INCLINED BOY OR GIRL?

If you have professional aspirations for your child, and there is certainly nothing wrong in this, you need not worry about whether he or she will be "discovered". But one thing you should remember is that the road to success, whether business or professional, is not an easy one. Far too many persons quit trying just short of their goal. That is one of the reasons why *there is always room at the top.*

Occasionally you will read about so-called 'overnight' discoveries. There's usually one thing wrong with such stories and articles. The writer forgets to mention the arduous years of preparation, struggle and disappointment that almost always precedes such 'discoveries'. If you doubt this statement, read the biography of nearly any famous person.

Whenever you read about the overnight discovery of a particular theatrical personality, the story usually emanates from the fertile brain of a high priced press agent whose job it is to build a Cinderella picture of his client for the hero-worshipping masses to dote upon.

While all of this may make fascinating copy for newspapers and fan magazines, it is highly misleading to many ambitious students and their parents.

Do not think for one minute that this is being written in an effort to discourage any individual who has it within his or her heart to become a professional. In the first place, it is not possible to dissuade such persons, for they know their goal and will persevere until they have attained it.

It is, however, written in an attempt to awaken the lethargic minds of those who think that with minimum effort and a fair amount of 'luck' they can become professionals, or even stars.

Too often parents permit their personal prejudices, or those of friends, to mislead them into over-estimating their child's immediate talents. While compliments and acclaim tend ot inflate the ego they are actually little more than lip service unless expressed by a critic or agent whose business it is to recognize professional talent.

This is not to say that you shouldn't believe in your boy's or girl's talent and ability. On the contrary, if you believe wholeheartedly and have the fortitude to bear with your youngster during the formative years of study and practice, and if you are able to instill within your child the sincere wish to succeed that is invariably inherent in all professionals, whether dancers, actors or painters, then you both cannot help but realize your goals. And this is as it should be.

SHOULD STUDENTS GIVE THEIR DANCE TEACHER CREDIT?

Whether through ignorance or indifference there are a few parents and students who seem to feel that because they pay for their dance lessons they are under no obligation to give either their school or teacher credit for the part they have had in training them. And technically they are right.

Because all dance teachers worth their salt do considerably more than they are compensated for in the course of their teaching, and because dance teachers appreciate and need sincere recognition for their efforts, it would seem only natural that students and parents would gladly mention their dance school or teacher whenever they perform publicly. However, this is not always done.

Most dance schools who send their students to perform for various organizations insist that the school receive proper credit, either on the program, in the advertisements or over the microphone. In most instances these requests are carried out. There are, however, a few inconsiderate MC's (masters of ceremonies) usually on amateur contests or television kiddie shows, who fail to extend this professional courtesy — even though they have received the dance talent free.

The next time your boy or girl dances for his school gratis, why not make an extra effort to inform those in charge of the program that you would appreciate it if they would announce, either publicly or in print, that your child is appearing through the courtesy of such-and-such a dance school. You'll be surprised how your 'bread-upon-the-water-efforts' will pay off directly and indirectly in your child's dance future.

DANCE TEACHING AS A CAREER

To most parents any thought of their offspring following dancing as a career is indeed remote. However, as the parent of a student or potential dance student, you may be interested to learn that if the occasion should ever arise where it became necessary for your child to help pay his or her way through school, or even contribute to the family funds in general, it is quite possible for him to do so — provided he has been adequately trained in dancing. There are many cases on record of college-age students who have been able to continue their schooling by assisting or teaching dancing for a local dance school.

On the other hand, if upon the completion of his schooling, your youngster should decide he would like to follow dance-teaching as a career, he will find it not only a lucrative business, but interesting and stimulating as well. And to be fortunate enough to work at something one enjoys is half the battle of success.

Since the inception of the large chain dance schools, the teaching of dancing has become 'big business'. Today, this profession offers equal rewards to both male

ORDER BY MAIL!

DANCE ROUTINES by

TOMAROFF

BALLET, TAP, CHARACTER ROUTINES
for Beginners, Intermediate, Advanced

Send for Free Lists
TOMAROFF, P. O. Box 434, Novato, California

Seeing Stars?

STATLER RECORDS

TAP - BALLET - CHARACTER
BALLROOM - MODERN - JAZZ
Box 189 — Radio City Station
New York 19, New York
Teachers - Send for FREE Catalogue.

and female. No longer is dancing, or the teaching of dancing, considered strictly a girl's business.

Although there are still too few males who study, or follow dancing as a profession, the fact remains that it is also a man's business.

Whether a person chooses to teach for himself or someone else, there is excellent money to be made by qualified dance teachers — both male and female. The opportunities to be had in this attractive profession are practically unlimited.

WHAT IS EXPECTED OF STUDENT AND PARENT

At this point you should be more or less aware of what proper dance training can do for your boy or girl. You should also know what to expect from your child's dance teacher. In all fairness it might be well to set down in brief what a dance teacher has a right to expect from you and your child.

(1) ATTENDANCE: Try to make it a practice to see that your child, whenever possible, attends all regularly scheduled lessons — on time.

(2) CO-OPERATE: Try to co-operate on the matter of costumes, rehearsals or any other activity sponsored by your child's dance school.

STEP UP WITH THE
DANCE MASTERS
OF AMERICA
OF
SOUTHERN CALIFORNIA

You'll find INSPIRATION at every meeting. You'll take PRIDE in becoming a Master Teacher. You will enjoy much PRESTIGE. Inquire today about our Provisional, Junior or Active Membership

CHARLEY BAKER — President
VIRGINIA ROSE — Secretary-Treas.
Club No. 1 Box 776, Sunland, Calif.
★Known for 39 years as the
ASSOCIATED DANCE TEACHERS
OF SOUTHERN CALIFORNIA

ORDER BY MAIL!

AL
GILBERT
ROUTINES FOR CHILDREN
FREE BROCHURE UPON REQUEST
P. O. Box 36479 Hollywood 36, Calif.

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
17 North State St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
309 South B Street, San Mateo, Calif.
1458 McGill College, Montreal, Canada
1174 Bay St., Toronto, Canada

(3) DON'T ASK FOR SPECIAL FAVORS: And don't ask that your child be given specialty numbers to dance when he is taking only class lessons.

(4) DON'T DISCONTINUE YOUR CHILD'S DANCE LESSONS WITHOUT FIRST TALKING IT OVER WITH HIS TEACHER: Remember that wherever the human element is involved, differences of opinions are bound to crop up on occasion.

For example: you may not like a particular dance your boy or girl is learning; you may feel that there are too many students in his class; you may be upset because some other child was asked to lead the class instead of yours, or you may even feel that your child is too advanced for the group he is with. Whatever your grievance, imagined or otherwise, *do not* under any circumstances make the mistake of removing him

ORDER BY MAIL!

A & L THEATRICAL FABRIC & SHOE CO.
Toe — Tap — Ballet — Acrobatic Shoes
Costume Fabrics — Rhinestones, etc.
Leotards — Opera Hose — Danskins
Blacklight Fabrics — Lite Equip.
Hawaiian Skirts — Leis — Gourds
Majorette Fabrics — Boots — Batons, Etc.
Stage Make Up — Wigs — Santa Suits
STEPPING TONES Records
Mail Orders Promptly Filled
1823 Franklin, Dept. DS, Oakland, Calif.

ORDER BY MAIL!

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List S-59
Carnegie Hall, New York 19, N. Y.

from the school without first discussing your problem with his dance teacher, or someone in authority. You will find that by venting your feelings (without your child hearing) to the proper source that in the majority of instances such grievances can be solved amiably through calm, intelligent discussion. And your child's dance teacher will appreciate your interest in discussing the matter openly and fairly with him. Remember that you solve nothing by running away. from a problem. It's far better for both you and your child to face each issue squarely as it presents itself.

(END OF PART III)

NOTE: If you plan to have your child learn to dance, keep both Part One and Part Two of this article where you can glance at them occasionally. You will find them a great help in answering questions regarding your child and his dancing.

NOTE: The foregoing article, "Dance Lessons: An Investment In Your Child's Future," is available in booklet form. It will make an ideal promotional advertising piece for your studio.

Mail it, or give it directly to the parents of potential dance students. It comes in two separate booklets, Part One (16 pages) and Part Two (12 pages). There is ample space on the outside back cover for your own school advertisement.

Suggestion: Use Part One on your original student inquiry as a means of obtaining the name and address of the person calling; use Part Two as a follow-up in the event your prospective student fails to enroll on the original inquiry.

"With the seal, the certificate of incorporation, the boots and the dancers, we now have the formation of a company," claims Yurek Lazowski, Artistic Director of The Yurek Lazowski Dance Theatre & Workshop, Inc. -- the FIRST All-American character dance company in the U.S.

On January 14, 1959 the YLD&W* was duly incorporated under the laws of the State of New York as a non-profit, non-stock membership corporation. Included in its charter are the following provisions:

1 — to form a national company of dancers on a par with the Moiseyev Dancers of U.S.S.R. to perform for the benefit of:
   A — a national charity or foundation
   B — local area charity groups who would lend assistance through their executive and promotional facilities
2 — to establish a non-profit company in which residuals would be re-invested in the company for properties or new works.

Directors named are: (1-to-r in photo): Donald S. Mayer, T. M. Bocchino, Vladimir D'Jury, Milos Dobroslavic, Yurek Lazowski; (not shown) Eddie Roberts, Abraham Schwartzer, Toni Holmstock, Galina Lazowski and Alice Richman. (The dancer is Margery Lambert).

For more information contact: Milos Dobroslavic — General Manager, 101 West 78 Street, New York 24, N.Y.

THE YUREK LAZOWSKI DANCE THEATRE & WORKSHOP*

History and Biographical Brief

1. America's "answer" to Russia's Moiseyev Dancers — the non-profit Yurek Lazowski Dance Theatre & Workshop — (see photo above) will provide the U.S. with its FIRST All-American Character Dance company. Yurek Lazowski, International Dance Artist, Choreographer and foremost character dancer in the U.S. has formed this unique dance company.

2. Character dance, made universally famous by the Moiseyev Dancers, is "Pop Ballet." Its free-form movement can be humorous, tragic, physically exciting or express any emotional value in between. Its highly entertaining, exciting flare appeals to everyone.

"It is not true that character dance can only be done by the Russians,"

Dance Teachers' Welcoming Committee which will be presented on April 4, 1959 at the Lakeshore Dance Studio, New Orleans, Louisiana during the first opening nite of the DANCE TEACHERS LEAGUE of Ballroom, Tap, Ballet and Professional Exhibition Dancers of New Orleans. The entire welcoming committee are dance teachers. Left to right: Joan Sipes, Pat Adam, Betty Watson, Margaret Torres, Fara Casumano, Elizabeth Odom, Mary Bostick, Vera Baio, Mary Suddeth, Joyce Fichter, Mary Catherine Regan, Marilyn Wenzel, and Lois Rosenmier. Incumbent officers and organizers of the non-profit educational and social corporation, all of whom are New Orleans dance teachers, are: Stephen T. Watson, founder and president, Walter V. Trabeaux, vice-president, Vergie Brouilette, recording secretary and studio hostess, Orleana T. Miller, treasurer, Betty J. Watson, corresponding secretary, and Weldon A. Cousins, attorney at law and League Counsellor.

claims Mr. Lazowski. "I intend to prove that American dancers are strong enough physically and temperamentally to do the same and better."

3. On Sept. 29, 1958 American dance history was made when over 300 dancers from 40 states and 11 countries auditioned in New York for the YLDT&W*. 36 dancers were selected to form the Workshop that is now in constant session.

Whereas the Moiseyev Dancers took 21 years to be created and had unlimited subsidy from the Russian government, the YLDT&W* has created in a short time the beginning of a successful character dance company with only talent and limited funds. The Workshop is composed of those who have donated their energies and abilities and recognize the need, as Mr. Lazowski says, "of putting the U.S. 'back into the picture' on the International dance scene."

4. The YLDT&W* is a non-profit venture. The need for subsidy is urgent. The American public is invited to contribute to this worthwhile cause. The Dance Theatre will be available to perform for local as well as national charities. The Workshop facilities will be maintained free-of-charge for the development of worthwhile artistic talents.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS OF WISCONSIN held its monthly meeting at the Julia Kuhlig Dance Studio on Feb. 15th. The faculty included: Dennis Reagan, Ballroom; Don Tom, Hawaiian; Marie Mortell, Acrobatic; Virginia Lee Kehl Mackesey, Ballet; Carol Noll, Modern Jazz and Charlotte Fischer, Soft Shoe.

OKLAHOMA CHAPTER, DMA, Inc. held its 2nd Oklahoma State One-Day Convention, March 8th at the Mayo Hotel in Tulsa. Faculty included: Jules Stone, Tap; Enid Ricardeau, Ballet; Lee Paramore, Baby Work; Lucille Smith, Baby Work; Kotche and Teachers Ballroom Workshop; Audrey Pine, Baton; Carol & Jim Crowell, Ballroom and Carol & Suzie Ragan, Ballroom.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held a meeting March 8th at the Statler Hotel in Los Angeles. The faculty included: Helen Cramer, Fundamental Rhythms for Children; Dorothy Williams, Practical Tap; Virginia Rose, Native Dance of Trinidad and Teenage Volunteer Ballroom Hour. BULLETIN NOTICE:

PRESIDENT'S COUNCIL ON YOUTH FITNESS wrote your President Charley Baker in answer to his inquiries, "long have we recognized that teachers of the dance are in the fitness 'business' — but definitely . . . We are most happy to hear from you and to know of your interest in the work of President Eisenhower's Council on Youth Fitness" . . . J. Edgar Caswell, professional specialist.

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS held a Teachers' & Preps Study & Material Session at the Sheraton Palace Hotel in San Francisco on March 15. Faculty included: Dot Ernst, Novelty Strut; Jimmy Powell, Jazz; Jean Crosley, Acrobatic & Tumbling; Trudy Gellman, Fre Style and Dottie Dunn, Int. Tap.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS held an All-Day Dance Material Session April 5th at the Sherman Hotel in Chicago. The faculty included: Shirley Keller, Children's Ballet Dances; Hi Roberts, Advanced Tap; Lalla Bauman, Ballet; Eileen Poston, Character; Margaret Saul, Ballet-Techniques & Dances; Rudy Mattice, Modern Primitive Jazz and Rosemary & Charles Mattison, Ballroom. BULLETIN NOTE: Your unsolicited letters are worth a lot and it is enjoyable to read what members are doing. . . . What information can you mail to the office for one of our members who needs it very badly — in regard to Free Dancing in the City Recreation Department — and especially when it comes to putting children on pointe with no previous training? It seems that in most cases these teachers are untrained and inexperienced as far as good dancing is concerned. From information gained it seems that a group of qualified Dance Teachers in one city got together and threatened to sue — and then this Recreation department started to charge 75c per lesson — and for a trifle larger fee the children could have taken from a qualified teacher.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

CHERRY—PINK—TANGO

Record: Decca 29510 — Guy Lombardo

Presented by Thomas and Rogers

Position: As Directed — instructions are for man, ladies opposite.
Intro: Wait.

"A"

FWD,	FWD,	FLARE,	FLARE:
L	R	L	R
S	S	S	S

Start faring LOD, inside hands joined; outside arms bent at elbow, finger tips pointing upward. Step Fwd L, Fwd R, Flare L across in front of R, turning in toward partner to face reverse line W/D, then flare R across in front of L, turning again to face LOD — make the flares very close — not a wide, sweeping flare.

ROCK,	ROCK,	ROCK:	FWD,	SIDE,	CLOSE:
L	R	L	R	L	R
Q	Q	S	Q	Q	S

Facing LOD. Inside hands joined, forward knee well bent; Rock L, Rock R, Rock L; Step Fwd R, turning to face partner and wall, Side L, and close R to L.

FWD,	ROCK,	BACK,	RECOVER:	FWD,	ROCK,	BACK,	RECOVER:	FWD,	SIDE,	CL.
L	R	L		L	R	L		L	R	L
Q	Q	S----S		Q	Q	S----S		Q	Q	S

In loose closed pos M facing wall (finger tips touching) Step Fwd L, Rock R, Back L, Recover; bringing the L foot forward without weight. Now in closed pos retaining weight on the right foot step fwd L, Rock R, Back L, Recover. Again bringing the left foot fwd, retaining weight on R foot step fwd L, Side R and Close L to right, turning to face LOD.

WHY NOT ADD THESE

EXCLUSIVE INTERVIEWS

OF

FAMOUS PERSONALITIES

FROM

"THE WORLD OF DANCE"

TO YOUR OWN DANCE LIBRARY WHILE

BACK ISSUES OF THE MAGAZINE ARE STILL AVAILABLE

15. MARGOT FONTEYN — Aug.-Sept. and Oct., 1957 — $1.25
7. BAKER, Josephine — Jan. 1956 — 25c
9. CHAMPION, Marge and Gower — Feb. 1956 — 25c
14. DA PRON, Louis — Feb. 1956 — 25c
11. DANILOVA, Alexandra — Aug.-Sept. and Oct. 1956 — 50c
1. DOLIN, Anton — an. and Feb. 1955 — 50c
8. DORBEN, Dorothy — Dec. 1955 — 25c
10. EGLEVSKY, Andre — March and April, 1956 — 50c
4. GRECO, Jose — June and July, 1955 — 50c
3. KAYE, Nora — May, 1955 — 25c
6. NOVAK, Nina — Oct. 1955 — 25c
2. SHEARER, Moira — March and April, 1955 — 50c
12. TOUMANOVA, Tamara — March and April, 1956 — 50c
5. YOUSKEVITCH, Igor — Aug.-Sept. and Oct., 1955 — 50c

Please send me the exclusive interviews with famous personalities from the "WORLD OF DANCE" contained in the back issues I have checked.

DANCE DIGEST **376 Almaden Avenue, San Jose 10, Calif.**

Please send me back issues checked. Enclosed is my..... Check..... Money Order for $..... Sorry, no C. O. D.s.

Name (Print)..... Address.....

City..... Zone..... State.....

..... Teacher..... Student..... Professional..... Dance Enthusiast..... Library.....

BAY AREA BALLET COMPANY

VITAL STATISTICS

Founded:

Spring of 1957 by Carolyn Parks, president of the Academy of Ballet, San Francisco; Leona Norman, director of the Marin Ballet, and Vern Nerden, director of the Academy of Dance, San Leandro.

History:

The company has given a concert on the first Sunday of every month since its debut on October 6, 1957, at Marines' Memorial Theater in San Francisco. In addition it has given concerts in Modesto, Marysville and San Rafael. Seventeen ballets have been choreographed and mounted, rehearsals for which have been every weekend for an entire year, making seasoned troupers of its young dancers. The company has developed a loyal audience, which approved of the announced policy of giving regularly scheduled concerts at reasonable prices. Now, with all of this behind them, the company considers itself an established organization and looks forward to a bright future.

Staff:

Directors: Vern Nerden, Leona Norman, Carolyn Parks
Regisseur: Guillermo del Oro
Costumers: Harriet Nicka, Janice Mitoff, Bertha Samuels
Set Designers: Cynthia Bissell, Russell Hartley
Announcer: Alwyn Bach
Business Manager: Richard Parks
Publicity: Dick Moore
Artistic Adviser: Charles Orgibet

Dancers:

Alaine, Lynette
Bachich, Annette
Booth, Willaim
Conrad, Kirsten
Dampier, Carol
Davis, Michael
Elliott, Patricia
Feevs, Angene
Garton, Harold
Gary, Joe
Gibson, Richard
Hanson, June
Hobson, Sally
Hunt, Larry
Mahl, Hildur
Merden, Vern
Phillips, Kathy
Robertson, Kathie
Rose, Elayne
Sage, Russell
Serrana, Eva

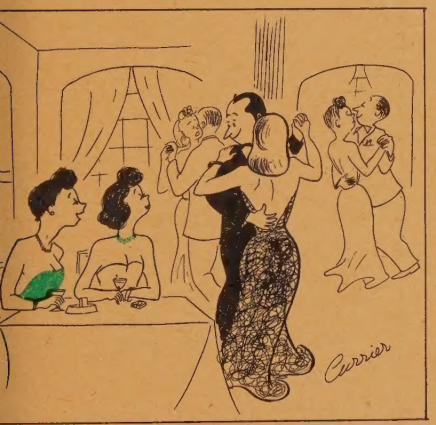
Newly elected officers of Chapter 17 discuss plans for DMA summer events in Washington. Seated, left to right: Lou Laaglotz, Dorothy Oliver, Leroy H. Thayer, Dotti Roffe, Wally Dashiell. Standing: Hazel Richards, Roberta Fera, Bernice Warner, Adelaide Courtney.

Ericson, Jane Bowen
Faulkner, Richard
Lepley, Linda
McCathy, Sandra
Weiss, Kathleen
Zammit, Nancy

Repertory:

Ballet	Choreographer	Music
Balletomania	Leona Norman	Nicolai
Cardinal's Bracelet	Guillermo del Oro	Respighi
Danse Imperiale	Vern Nerden	Glinka
Entr' Acte	Harold Garton	Panchielli
Excerpts from Nutcracker	Nerden and Norman (after Petipa)	Tschaikovsky
Jeux d'Enfants	Vern Nerden	Bizet
L'Amoire a Porcelaine	Leona Norman	Mozart
Les Sylphides	Norman (after Pokine)	Chopin
Liebesspiele	Vern Nerden	Strauss, R.
Nutcracker Pas de Deux	Nerden (after Petipa)	Tschaikovsky
Pas de Six	Ruth Sandholm	Rossini
Saint Rita	Carolyn Parks	Early Italian
San Francisco	Nerden & Norman	McRitchie
Secret Garden	Carolyn Parks	Beimess
Sonata	Carolyn Parks	Schubert
Tapestries	William Booth	French composers
Wander Wit & The Princess	William Booth	Debussy

'If you think that's good, you ought to see the dance the old goat'll do when I get him home!'



'I wish he'd ask me to dance--I've just been dying to refuse him all night.'

BUSINESS IS WHAT YOU MAKE IT!

Why not make it **better** by sending for these Dance School "Business - Builders"

☐ **DANCE LESSONS: An Investment in Your Child's Future.**
(A student-parent orientation article suitable for all types of dance schools)
Comes in two separate booklets:
Part One (16 pages) single copy ..... .50
Part Two (12 pages) single copy ..... .45
Parts One and Two when ordered together .80

☐ **YOU OWE IT TO YOUR CHILD**
(Answers many questions often asked by parents of dance students)
Suitable for all types of dance schools
(4 pages) Single copy ..... .25

☐ **WON'T YOU DANCE WITH ME?**
(Explains the facts of "dance life" to husbands who fail to take their wives dancing. Slanted for the Ballroom dance school)
(A two-fold pamphlet) single copy ..... .25

☐ **LAWRENCE WELK: A Dancer's Musician**
(An interesting brief biography of the man who has done much to bring people back into the Ballrooms of America)
An attractive 8-page booklet with Lawrence Welk on the cover. Single copy .35

☐ **WHY YOU SHOULD BELONG TO AN ACCREDITED DANCE TEACHERS' ORGANIZATION**
(Should be required reading by every one in the dance teaching profession)
(8-page booklet) single copy 1.00

☐ **EXAMINING AND LICENSING OF DANCE TEACHERS IN AMERICA**
Survey (12-page booklet) single copy 1.00

Each article is authoritatively written by persons directly or indirectly associated with the dance teaching profession. Why not place **your** order NOW!
NOTE: Special reduced rates apply on quantity orders. Write for prices.

Subscribe to DANCE DIGEST — America's Pocket-Size Magazine of Dance. 1 year $3.50; 2 years $6

Please send me the Articles and/or Subscription as checked above. I have enclosed $..... to cover same.
(California residents please add 4% tax on booklets)

ORDER FROM:
DANCE DIGEST
376 Almaden Avenue, San Jose 10, California

Name.....

Address.....

City.....

Zone..... State.....

....Teacher .....Student .....Dance Enthusiast

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
BALLROOM and EXHIBITION MATERIAL including the INTERNATIONAL style of Ballroom Dancing, for teachers
Member Dance Masters of America and California **ORdway 3-7612**
1616 California St., opposite Blum's

MASON-KAHN DANCE STUDIOS
Home of the "Mason-Kahn Dancers"
1125 Market St., — San Francisco 3
6240 Mission St. — Daly City, Calif.
Ballet — Tap — Acrobatics — Jazz
Professionally eligible dancers contact Mason-Kahn re membership in the Mason-Kahn Dancers

---

• *SOUTHERN CALIFORNIA*
BAKER DANCE STUDIOS
Executive Offices:
108 South 10th Street, Montebello
PA 1-3500
Member of Dance Masters of America and Dancers International

• *SANTA MONICA, CALIFORNIA*
THOMAS & ROGERS
Specializing in Teacher Training
• Adjudicating • Exhibitions • Trainers
of 1957 N.B.O.A. Champions
All Around
522 SANTA MONICA BOULEVARD
SANTA MONICA, CALIF. EX 5-6652
Home of the "International Style"

• *OKLAHOMA*
• *OKLAHOMA CITY, OKLAHOMA*
KOTCHE'S SCHOOL OF BALLROOM DANCING
Specializing in Ballroom Class Instruction for over 30 years
416 N. Hudson — Oklahoma City, Okla.

NOW! *You can order*
REPRINTS
of the
LAWRENCE WELK
Ballroom article entitled:
"Lawrence Welk: A Dancer's Musician"

This attractive 8-page pamphlet with Lawrence Welk's picture on the cover makes a choice mailing-piece for your prospective Ballroom Students.

FOLLOWING IS A SAMPLING OF THE LAWRENCE WELK QUOTES CONTAINED IN THE ARTICLE

"Ballroom dancing is one of the pleasantest and easiest forms of exercise and relaxation one can find . . .

"Ballroom dancing is inexpensive and highly enjoyable . . . because it is marvelous exercise, it can keep one's body toned and conditioned . . . "

If you would like a prestige Booklet to mail or give to prospective Ballroom students, place YOUR order now. There is ample space on the back cover for your studio advertisement. May be mailed with or without an envelope.

Please send me the 8-page Booklet, "Lawrence Welk: A Dancer's Musician," as indicated below.

Single Copy, 35¢ 25 Copies, $ 4.00
50 Copies, $ 7.00 100 Copies, $13.00
200 Copies, $24.00 300 Copies, $33.00
400 Copies, $40.00
500 to 1000 Copies, 9¢ each

Enclosed is my ☐ check ☐ Money Order
Sorry, no C. O. D.s. for $ _____

DANCE DIGEST 376 Almaden Avenue, San Jose 10, California
(California residents please add 4% tax)

Name.....
(Please Print)

Address.....

City .....

Zone..... **State**.....

ORDER BY MAIL!

Your Own
ADDRESS LABELS
1000 for $1

ANY MESSAGE UP TO FOUR LINES neatly printed in black on white, gilt-edged, gummed paper 1½ inches long. Packed in a re-usable plastic box, and padded in books for easy handling. Use them on your checks, books, dance routines, stationery, phonograph records and brochures.

1,000 for $1
or 5,000 for $4.50, prepaid

(Not over 27 letters and spaces per line, please — Allow approximately two weeks for delivery.)

ORDER TODAY from:
DANCE CRAFT, 376 Almaden Avenue, San Jose 10, California

Enclosed is my ☐ check ☐ Money Order

for $.....

Please send (amount) ..... personal labels with the following wording:

(Please print)

1. .....
2. .....
3. .....
4. .....

Please mail labels to:

Name.....

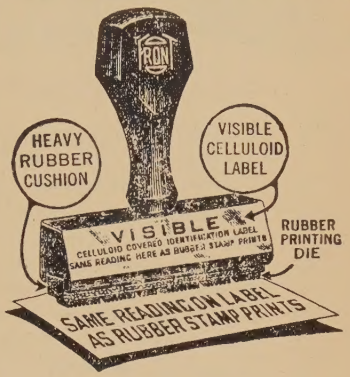
Address.....

City.....

Zone.....State.....
(California residents please add 4% tax)

ORDER BY MAIL!

RUBBER STAMP SPECIAL


HEAVY RUBBER CUSHION
VISIBLE CELLULOID LABEL
VISIBLE
CELLULOID COVERED IDENTIFICATION LABEL SAME READING HERE AS RUBBER STAMP PRINTS
RUBBER PRINTING DIE
SAME READING ON LABEL AS RUBBER STAMP PRINTS

To introduce our Mail Order Rubber Stamp Service and the Excellent Quality of our Workmanship, we will mail, Postpaid, a 2 or 3 Line Name and Address Rubber Stamp and 2¾ x 1½ Stamp Pad (Black, Blue, Red or Violet) and a ½ oz. bottle of ink with brush in cap for easy re-inking-

For Only $1.89 Check or Money Order
SEND YOUR ORDER TO:

Dance Craft

376 ALMADEN AVE. SAN JOSE 10, CALIF.

Please send me your $1.89 Rubber Stamp Special for which I enclose my

Check ☐ Money Order ☐ Cash ☐
Color Amt.

Desired..... Enc. $.....
(California Residents add 4% tax)

(Please Print)

1.....

2.....

3.....

Mail to:

Name.....

Address.....

City.....State.....

BACK ISSUES

of DANCING STAR MAGAZINE

contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material

Order back issues now to get these interesting articles:

- ☐ "A Matter of Babies," an informal meeting with Isadora Duncan, April and May, 1953 — both for 50c
- ☐ "Tumbling vs. Acrobatics," March, 1952 ..... 25c
- ☐ "Selling Dancing," an editorial, February, 1953 ..... 25c
- ☐ "Your Goal and How to Attain It," April, 1952 ..... 25c
- ☐ "Cindarella of the Ballroom." Montovani explains why the Tango isn't popular, February, 1952 ..... 25c
- ☐ "Ballroom Etiquette for Children," May, 1952 ..... 25c
- ☐ "Never Had a Lesson in My Life" (an excerpt) June, 1952 ..... 25c
- ☐ The Story of the National Smooth Dancers, Inc., July, 1952 ..... 25c
- ☐ "Suggestions for (Baton) Team Twirling Groups," Aug. - Sept., 1952 ..... 25c
- ☐ The Story of "Alicia Alonso", October and November, 1952, both for 50c
- ☐ "How to Criticize a Ballet," December, 1952 ..... 25c
- ☐ "Did You Know This About Dancing?" January, 1954 ..... 25c
- ☐ "Extraordinary Dances," March, 1954 ..... 25c
- ☐ "Dancing Brought Them Fame and Fortune," May, 1954 ..... 25c
- ☐ "Dancing's Unusual Side," June, 1954 ..... 25c
- ☐ "The Teacher of Kovack and Rabovsky," July, 1954 ..... 25c
- ☐ "Do Vocalists Spoil Our Dance Tunes?" August-September, 1954 ..... 25c
- ☐ "The Nutcracker of San Francisco," December, 1954 ..... 25c
- ☐ "Dancing: The Part It Plays in Our Daily Lives," December, 1954 ..... 25c
- ☐ Confessions of A Contortionist, Mar. '53 ..... 35c
- ☐ Tamara Toumanova, An International Institution, Mar. '53 ..... 35c
- ☐ Prado's New Mambo Is Sweeping The Americas, Jan. '52 ..... 15c
- ☐ Modern Dance Comes of Age In Mexico, Part 1, Oct. '54 — Part 2, Nov. '54, both for 50c
- ☐ The Finest Cure For Loneliness, Apr. '54 ..... 25c
- ☐ Wanted: More Boys for Ballet, Feb. '54 ..... 25c
- ☐ Methods and Planning for Group Instruction In Social Dancing, Feb. '54 ..... 25c
- ☐ Impediment to Better Ballet, Nov. '54 ..... 25c

NOTE: Variations in the price of Back Issues of **DANCING STAR Magazine** are determined by their scarcity.

DANCING STAR 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my ..... Check ..... Money Order for $ ..... Sorry, no C. O. D.s.

Name (Print) ..... Address .....

City ..... Zone ..... State .....